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## THE ROUND TABLE

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### ILLUSTRATIVE MATERIAL FOR THE ENGLISH CLASSES

We can all remember the time when a bored teacher, mechanically going through a process repeated an almost incredible number of times, would measure out an English assignment in this way: "For tomorrow read the next thirty pages in *Ivanhoe*, and be ready to answer promptly the questions which you may now take from my dictation." There are always such people to take the joy out of life—or out of a book. It mattered little to that well-meaning pedagogue whether the thirtieth page left the Disinherited Knight just about to select the Queen of Love and Beauty. If the curious students read on to find out whom he chose they were sure to become interested and read still farther. This always resulted in a tragedy, because the inevitable questions were forgotten. But the greater part of the students were content to read just the allotment assigned, and to them the book remained merely a certain number of pages which would eventually be read.

Happily those days are over or on the wane, and we now want our students to read farther and, like *Oliver Twist*, "to want some more." We are eager that they make friends with the authors and see the characters of their stories as real flesh-and-blood people.

If not rightly treated pictures become a bore and a burden, but if judiciously handled an abundance of illustrative material can be used in producing the results we want, not alone in the study of the classics, but in the oral work which is at last taking its proper place in the English course.

During the study of any of the classics it is good to have on the table or bookshelves of the classroom as many as possible of the works of the author and other books written about him. Even if the students just glance through these books without reading them, they will gain some idea of the extent of the author's writings and also of his worth from the number of critics who have written in appreciation of him. After class one day, during the reading of *Ivanhoe*, a boy came up to the bookshelf over which hung a picture of Scott, apparently surveying his books. The boy's eye traveled over the long rows of volumes and then respectfully gazed at the picture. "He wrote a lot, didn't he?" the boy commented after a minute. "Are any of them as good as the one

we are reading?" Assured that there were others just as good, the boy went away with a copy of *Kenilworth* under his arm.

The students cannot fail to appreciate a book and its author if as an introduction to the study they take an imaginary trip to the author's country and home, especially if the book is filled with the local color of his native place—or take a journey with the author if his story is flavored with his travels. If these travelogues come on oral-composition days, no time is taken from the reading and much zest is added to the oral topics. The work thus planned will be more interesting if the students who are responsible for different parts of the trip illustrate their topics by pictures.

But where shall we find such material? This is especially difficult in a small town whose library will render very little aid. If the students are urged to secure illustrations for the books, you will be surprised to find how many will bring them from home. Sometimes they will find there pictures which before had borne no significance to them. When we began reading the *Rime of the Ancient Mariner* last year I asked the class to bring illustrations. The next day a small boy, puffing and panting, lugged in a huge volume of Doré's illustrations. "There!" he said, as he dropped the book heavily on the desk, "that has always been on the parlor table, but I never knew before what the pictures were."

There are many other sources for this illustrative material. One may obtain small blue prints or postcards which may be effectively used by projecting them on a screen by means of a balopticon. If the school is not fortunate enough to own a balopticon, one may borrow many lantern slides from most state educational departments.

The two most enthusiastic classes I ever had were the ones who made illustrated editions of the *Odyssey*. Competition immediately arose, and each class endeavored to produce a better scroll than the rival. When we had finished the study of the *Odyssey*, those classes knew more about the ancient Greek religion, life, and bookmaking than they would in any other way. Every point was carefully considered by each class to prevent the other class from finding a flaw in their work. Each student took a real interest, for he had something to do, and there were many consultations and much "research work." The material was furnished and the work was done entirely by the students.

A clerk at the ribbon counter of one of the stores gave us the paper roll on which ribbon had been wound. To support the ends of the scroll two of the boys cut small round sticks upon which they fastened gilded "cornua" or knobs. The illustrations were drawn on slips of paper of

uniform size and pasted on the scrolls by students who had not otherwise contributed. It was certainly interesting and amusing to note the variety of ideas which the different artists had. In some cases the pictures were quite artistically done, but I think the really best ones were the straight-line drawings in which every line counted and was most expressive. But in all cases the essential points were there—Mercury always had his wand, winged cap, and sandals, and Minerva her characteristic headgear. After the pictures were pasted other students printed above them the story of the *Odyssey*, which had been briefly and humorously written in a twentieth-century setting. Then when the ends of the scroll had been painted and the “titulus” or title pasted on the first page, the work was done, and you cannot imagine with what pride those Freshmen exhibited their productions.

It is sometimes difficult to turn quickly to a source for the illustrative material. In the list that follows I have set down the material that I have used in some travelogues and in the study of a few of the classics. Except where otherwise designated the numbers refer to the numbers of the pictures in the catalogue of the company mentioned. The sources for the material will be found at the end of the following lists.

#### AVAILABLE ILLUSTRATIONS

##### I. TRAVELOGUE TO WALTER SCOTT'S COUNTRY

*Scotland*: “Scotland” in Vol. IV of John L. Stoddard's lectures; Tuck's postcards, 7015, 7092, 7560; postcards from Museum of Art, New York City; King's postcards.

*Edinburgh*: Thompson blue prints, 5001, 5002, 5003, 5005, 5018, 5046, 5081; Tuck's, 7178, 7293, 7597, 7870, 7253, 7254, 7640, 7971, 7974, 8503.

*Scott's home, Abbotsford*: Perry Pictures, 86; Brown's Pictures, 34, 2147, 2148, 2149; Thompson, 5021, 5026.

*Walter Scott*: Thompson, 116c, 117c, 473c, 5021, 5019, 5020; Cosmos Pictures, 1102; Perry, 85; *The Mentor*, No. 115, September 15, 1916; Brown, 26.

##### II. “IVANHOE”

*Battle of Hastings*: Perry, 880; Brown, 1551.

*Stonehenge*: Perry, 1477; Thompson, 4205, 4206, 4207, 4208.

*Knights*: Sir Galahad; Thompson, 644 $\frac{1}{2}$ b; Cosmos, 1115; Perry, 940; Brown, 1766; Carbon Prints, 95c, Colored Art Pictures, 110.

*Knights of Malta*: Cosmos, 770.

*Crusades*: Lantern slides from the New York Educational Department, Albany, New York; *Heroes of the Crusades*, 50 full-page illustrations, Lothrop, Lee and Shepard; *History of the Crusades*, by Major Proctor, 150 illustrations.

*Armor: Arms and Armor*, 450 engravings and 50 plates by C. H. Ashdown; lantern slides from New York State Educational Department.

*Illustrations from "Ivanhoe" and typical medieval structures*: 70 Thompson blue prints listed on pages 93 and 94 of catalogue; excellent lantern slides from New York Educational Department; Tuck's postcards of Armory and Tower of London; *Tales of Chivalry*, by Rolfe, American Book Company; 130 illustrations by Marie, Lex, Scott, Riou; life and adventures of Robin Hood, 10 colored illustrations and many woodcuts by McKay; *Story of the Middle Ages*, retold from *St. Nicholas*, Century Company; moving-picture film of *Ivanhoe*; *Old Time Arms and Armor*, by E. S. Brooks, pp. 72-86.

### III. "RIME OF THE ANCIENT MARINER"

*Coleridge*: Thompson, 46c.

*Illustrations of the poem*: Gustav Doré's illustrations, 13 pictures; lantern slides from New York Educational Department; Thompson, 132e, 133e, 135e, 136e, 137e, 138e, 139e.

### IV. "AS YOU LIKE IT"

Thompson, 116s, 1s, 2s, 3s; *The Theatre*, April, 1916; *Character sketches*, Part LXV, by Selmar Hess, "Rosalind and Orlando."

### V. "DESERTED VILLAGE"

*Goldsmith*: Perry, 79; Thompson, 43½c; Brown, 1256, miniatures 29M.

### VI. "SILAS MARNER"

*George Eliot's country*: Thompson, 4320-31.

*George Eliot*: Brown, 1260; Perry, 101; Thompson, 7c.

*Illustrations from "Silas Marner"*: Thompson, 122e, 123e, 124e; Heath's edition of *Silas Marner*, good illustrations; moving-picture film of *Silas Marner*.

### VII. TRAVELOGUE TO SHAKESPEARE'S COUNTRY

*England*: Murray's *Warwickshire*; Baedeker's *Great Britain*; *The Mentor*, No. 108, "Shakespeare's Country"; "England" in Vol. IX of John L. Stoddard's lectures; Tuck, 7442, 6172, 7526, 7646, 7731, 7732, 7733, 7734, 7860; King's postcards; lantern slides from New York Educational Department.

*Stratford and vicinity*: Thompson, 4125-35, 4273, 4338, 4332, 4333, 4333½, 4334; Elson prints; Brown, 24, 37, 127, 1635; Cosmos, 1989, 1326, 2526; Perry, 73, 74A, 74B, 74C, 74D, 75, 75B; Allyn and Bacon's edition of *Merchant of Venice*, pages 130, 132, 138; lantern slides from New York Educational Department.

*Playhouses*: *The Mentor*, No. 66, September, 1914, "Shakespeare"; *The Theatre*, April, 1916; Allyn and Bacon's edition of *Merchant of Venice*, page 176.

*Shakespeare and his friends*: Thompson, 55C, 56C, 117C, 473C, 1291B; Cosmos, 1988; Perry, 74e, 74F; Brown, 1083, miniatures, 17m, 45m, 53m.

### VIII. "MERCHANT OF VENICE"

*Venice*: Thompson, 3140, 3141, 3145, 3152, 3153, 3154, 3278, 3346, 3347; Perry, 878, 879, 1826; Brown, 1434, 981, 136, colored art picture, 57; "Venice"

in Vol. I of John L. Stoddard's lectures; *The Mentor*, No. 27, August 18, 1913, "Venice."

*Illustrations from the "Merchant of Venice": The Theatre*, June, 1916. (a) Sir Herbert Tree as Shylock, (b) Elsie Ferguson as Portia; Millais' portrait of Ellen Terry as Portia; Braun carbon prints, "Portia"; *Merchant of Venice*, edited by Samuel Thurber, Jr., Allyn and Bacon; Thompson, 1143, 3278, 55s, 56s, 57s.

#### IX. TRAVELOGUE TO IRVING'S COUNTRY, TARRYTOWN AND SUNNYSIDE

Thompson, 14093; Cosmos, 1922; Brown, 35, miniatures 43M; Perry, 2; "Washington Irving's Country," illustrated, by H. W. Mabie in the *Outlook*.

*Irving and his friends*: Thompson, 148C, 334C; Cosmos, 1921; Perry, 1; Brown, 30, miniatures 21M; *The Mentor*, Vol. III, No. 6, Serial No. 106.

#### X. "SKETCH BOOK"

*Rip Van Winkle*: Thompson, 23T, 38T-45T, 24T; illustrated time table for the Catskill Mountain region issued by the New York Central Lines; illustrated book on the Catskill Mountain region issued by the Ulster and Delaware Railroad; pictures of Joseph Jefferson as Rip Van Winkle, by Dodd, Mead and Company; amusing illustrations by Frederick A. Stokes Company.

*Stratford-on-Avon*: See travelogue to Shakespeare's country.

*Westminster Abbey*: Brown, 908, 146, 151, 1041, 920; Cosmos, 2466, 2467, 2470, 2479; Perry, 1485B-1487B; Thompson, 4077-4100; Tuck, 7033.

*Legend of Sleepy Hollow*: Pictures by Arthur Keller in *Reader*, November, 1906, pages 653-55; *Chronicles of Tarrytown and Sleepy Hollow*, by E. M. Bacon-Putnam Company; Cosmos, 2334, 2335; Perry, 2105, 2106, 2115; Thompson, 14094, 14365, 14364, 14622; Irving postals, Sunnyside, Sleepy Hollow, etc., Rotograph Company.

#### XI. THE "ODYSSEY"

*Athens and Greek life: The Mentor*, "Ancient Athens"; "Athens" in Vol. I of John L. Stoddard's lectures; 10 Thompson blue prints.

*Acropolis*: Cosmos, 3000; Perry, 1612.

*Parthenon*: Perry, 1620, 1616; Cosmos, 3010.

*Temples and deities: Mentor* "Grecian Masterpieces"; Gayley's *Classic Myths*; Knapp's edition of Vergil's *Aeneid*; Seymour's revised school edition of the *Iliad*; 10 Thompson blue prints.

*Temple of Jupiter*: Perry, 1619; Cosmos, 3002.

*Temple of Minerva* (at Corinth): Perry, 1611; (at Aegina), Perry, 1628; Brown, 2239.

*Apollo Belvedere*: Cosmos, 1503; Perry, 1206; Brown, 1037.

*Apollo and the muses*: Perry, 362.

*Aphrodite*: Brown, 2241.

*Neptune*: Brown, 1873.

*Minerva*: Brown, 1003; Perry, 1194; Cosmos, 39.

*Mercury*: Brown, 2178.

*Juno*: Perry, 1179.

*Zeus*: Cosmos, 1506.

*Homer*: Brown, 1871; Cosmos, 1876.

*Hebe*: Perry, 894.

*Penelope*: Perry, 1189.

*Tomb of Agamemnon*: Perry, 1623.

*Three Fates*: Brown, 1007; Cosmos (Buonarioti), 167; (Paul Thurman), 967; Perry (Fiorentino), 296.

*Dance of the Nymphs*: Cosmos, 472; Perry, 486; 30 Thompson blue prints illustrating the *Odyssey*.

#### SOURCES FOR ILLUSTRATIONS

The Mentor Association, 52 E. 19th St., New York City.

Perry Pictures Co., Malden, Mass. (catalogue \$0.02).

Cosmos Pictures, 4th Ave., 23-24 Sts., New York City (catalogue \$0.05).

Thompson Blue Prints, Thompson Publishing Co., Syracuse, N.Y. (catalogue \$0.15).

Brown's Famous Pictures, Geo. P. Brown & Co., 38 Lavett St., Beverly, Mass.

Braun's Carbon Prints, Braun-Clement, Fine Arts Publishing Co., 13 W. 40th St., New York City.

*The Theatre*, 6 E. 39th St., New York City.

Elson Prints, Elson & Co., 146 Oliver St., Boston, Mass. (catalogue \$0.10).

Copley Prints, Curtis and Cameron (catalogue \$0.25).

University Prints, Bureau of University Travel, Trinity Place, Boston, Mass.

*Art Magazine*, Selmar Hess Co., 557-59 Broadway, New York City.

Metropolitan Museum of Art, 5th Ave. and 82d St., New York City.

Irving Postals, Rotograph Co., New York City, or Lavine and Russell, Tarrytown, N.Y.

Raphael Tuck and Son, 122 5th Ave., New York City.

Illustrated catalogue of lantern slides, T. H. McAllister, 49 Nassau St., New York City.

Department of Education, Albany, N.Y.

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#### POETRY-JUDGING CONTEST

Just at the present time there are such inspired bits of poetry and free verse being produced that a special effort should be made on the part of English teachers to interest children in them. Last spring one of my English classes in high school, during a few weeks in which we were studying modern literature, did a bit of judging work that I think interested them more in current poetry than anything else we did.